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AN ANALYSIS OF FRANK MARTIN'S SECOND PIANO CONCERTO

The Ohio State University

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by

Dellinger, Michael Eldon

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AN ANALYSIS OF FRANK MARTIN'S
SECOND PIANO CONCERTO

DOCTORAL DOCUMENT

Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Musical Arts in the
Graduate School of The Ohio State University

By

Michael Eldon Dellinger, B.Mus., M.Mus.

*****

The Ohio State University
1985

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PREFACE

Frank Martin's II\textsuperscript{e} Concerto pour Piano et Orchestre 1968-69 has enjoyed an enviable critical response in Europe since its premiere. Critics have praised the inspired musical thought and polished compositional technique that this work exhibits. The Second Concerto is inimitable, accessible, and represents a substantial contribution to the contemporary piano concerto repertoire. Nevertheless, no systematic examination of the concerto has yet been published. Therefore, this document will investigate the musical style of a work that is most worthy of attention. Five primary stylistic considerations will be examined.

First, the structure of musical forms and of the themes that delineate those forms will be discussed. Particular attention will be given to instances in which Martin reinforced modified forms through changes in instrumentation and rhythmic procedures. Second, the prevailing scheme of pitch organization will be described using an analytical approach advanced by Allen Forte. Third, principles that characterize the management of meter, tempo, and rhythm will be cited. Fourth, references to procedures that govern homophonic and polyphonic textures in the concerto
will be accompanied by descriptions of instrumentation in representative passages from the concerto. These discussions of compositional procedures form the basis for an investigation of performance considerations in Chapter V.

I wish to acknowledge Dr. Burdette Green of The Ohio State University for his guidance and advice during the preparation of this document. I also wish to thank the European American Music Distributors Corporation for granting me permission to reprint musical excerpts from \textit{II\textsuperscript{e} Concerto pour Piano et Orchestre 1968-69} by Frank Martin, Universal Edition 14955.
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<tr>
<td>l.h.</td>
<td>left hand</td>
</tr>
<tr>
<td>m.</td>
<td>measure(s)</td>
</tr>
<tr>
<td>picc.</td>
<td>piccolo</td>
</tr>
<tr>
<td>pizz.</td>
<td>pizzicato</td>
</tr>
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<td>r.h.</td>
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INTRODUCTION

Frank Martin has been recognized as a masterly composer by his Swiss compatriots for nearly four decades. Only recently, however, has he been accorded due esteem abroad. The prolonged development of his international reputation may be explained in part by the eclectic nature of his compositional style. British writer Paul Griffiths described certain influences that contribute to the unique sound of Martin's music:

...Martin reflected in his art the twin cultural heritage of Switzerland. The strongest Germanic influence on him was not Schoenberg's work—despite the use of serial technique, his music is predominantly, and often quite simply, triadic—but the music of Bach. On the other hand, Martin's sonorities often suggest comparisons with Debussy, Ravel, or Roussel.... The result of this fusion, in Martin's best works, is a curious and distinctive mixture of the ascetic and the sensuous.¹

That Martin's music contains a synthesis of French and German elements is recognized by Martin-scholar Bernhard Billeter, who specifically cites the influences of Chopin, Schumann, and Franck.²

Although Martin's musical style is not easily classifiable, his finest compositions are characterized by clarity of form, effective orchestration, ingenious manipulation of instrumental textures, a distinctive harmonic technique, and a prodigious expressive range. Janet Eloise Tupper, author of the dissertation "Stylistic Analysis of Selected Works by Frank Martin," asserts that "...his music is of the highest rank, containing the intangible qualities of emotional warmth and a communicative spirit that carries an impact of emotional depth to the listener...." Furthermore, she concurs with an opinion expressed in Baker's Biographical Dictionary regarding Martin: "...he succeeded in creating a distinctive style supported by a consummate mastery of contrapuntal and harmonic writing, and a profound feeling for emotional consistency and continuity."

Among the greatest achievements representative of Martin's mature style is the IIᵉ Concerto pour Piano et Orchestre 1968-69. The composition of this splendid work was the result of a request made in 1966 by Viennese pianist Paul Badura-Skoda, who, as reported by critic Bryce Morrison, asked Martin for "...a truly 'big' concerto, after

'40 years of nothing--nothing really since Bartók. '5 Badura-Skoda explains that, after Martin had begun the composition, ...

the 'Gesellschaft der Musikfreunde' in Vienna wished to commission a work from him for the occasion of the centenary of their famous concert-building in 1970. Since a new work was out of the question it was agreed between all parties involved that the original dedication to me should be changed in their favor and the subtitle 'written for Paul Badura-Skoda' added as a substitute for the dedication. 6

The composer readily acknowledged Badura-Skoda's role in the project, declaring, "I wrote it for him... it is his portrait. If I had written it for someone else, it would have been entirely different." 7 Martin commented that the playing and temperament of Badura-Skoda were "...continually present in my thought during the course of its composition..." 8 The new concerto was conceived with assurance and surprising rapidity. 9 Martin finished the work at Naarden and dated the manuscript November 1969.

There is evidence which indicates that the premiere performance was to have taken place in Vienna, presumably as part of the aforementioned centennial celebration.

Unfortunately, the manuscript was briefly lost in an airport terminal mishap and initial rehearsals were reportedly "dismaying." Moreover, a review published late in 1971 alludes to "einem verunglückten Wiener Termin," which may pertain to a performance in Vienna on May 23, 1970. The official premiere, nevertheless, occurred on June 27, 1970 at the Holland Festival in Scheveningen, where Badura-Skoda performed with the Hague Rezidentie Orchestra conducted by Jerzy Semkow. The occasion proved to be a popular and critical success. Subsequent performances elicited an exceptionally positive response. Critic Rudolf Klein noted the work's "wealth of tonal relations...," its "kaleidoscopic atmosphere...", and the absence of "the slightest trace of banality." Hans Bartenstein characterized the concerto as a happy unity of lofty intellect and sparkling vitality. Klaus Wolters expressed admiration for the colors and transparency of the orchestral sonorities, the effective keyboard writing, and the "fiery

vehemence and tension" that Martin managed to create; Wolters asserted that the work is among the finest concerti of our century to be based on a twelve-tone row.16

Despite its successful life in the European concert hall, the Second Concerto has not been selected as a subject for scholarly research. Two significant dissertations which, unfortunately, antedate the concerto, are the previously cited work by Tupper and Bernhard Billeter's "Die Harmonik bei Frank Martin: Untersuchungen zur Analyse neuerer Musik."17 The former is an extensive survey of works and stylistic attributes from Martin's early, middle, and late creative periods. The latter is a study of several methods of harmonic analysis that are applicable to selected works by Martin. Both dissertations represent significant advancements in Martin scholarship. However, the available literature that specifically discusses the Second Concerto is limited to initial impressions of the concerto placed within performance reviews, or to brief descriptions in books concerned with more comprehensive aspects of Martin's work. Bernard Martin, for example, devotes the equivalent of two columns to the concerto in Frank Martin ou la réalité

du rêve. Bernhard Billeter, in Frank Martin: Ein Aussenseiter der neuen Musik, employs fewer than three pages. Although these discussions certainly constitute a contribution, they describe little more than the most conspicuous stylistic traits. Therefore, in an endeavor to rectify this unfortunate situation, this document will offer a more substantial investigation of the Second Concerto through an examination of its form, pitch organization, rhythmic characteristics, and the management of texture and instrumentation. Furthermore, salient performance considerations for the soloist will be discussed.

Throughout his creative life, Frank Martin sought to cast musical ideas into skillfully modified conventional forms that are characterized by clarity, simplicity, unity, balance, and the absence of redundancy. The Second Concerto typifies this approach to form. Indeed, Martin wrote that the establishment of a solid musical structure was his preeminent concern in the composition of the concerto. Within the twenty-two minute duration of the work, Martin employs a traditional three-movement scheme: a sonata-allegro as first movement (Con moto), a quasi-passacaglia as second movement (Lento), and a modified rondo (Presto) as the finale. These forms are primarily delineated through the contrast of themes and not through the traditional contrast of keys. In the first movement sonata-allegro form, for example, the composer's personal approach to harmony results in only fleeting references to tonality, and, as Tupper observes, chromatically related key centers are not

...indicative of the traditional key 'conflict' of sonata form. Nonetheless, the form is at the same time developmental in concept, with the middle section pairing former motives and being harmonically less stable than the outer two sections which surround it.22

The first movement demonstrates the composer's exceptional architectural prowess; it is a compact sonata-allegro that is devoid of frivolity and superfluity, and is distinguished by a propulsive energy that only briefly subsides. Figure 1 portrays the arrangement of its constituent sections.

Figure 1. First Movement Form.

An ominous-sounding timpani solo initiates the exposition and inaugurates a procedure that is consistently employed throughout the movement: the use of percussion instruments to signal important structural boundaries. Tupper explains that this technique has its purpose:

The main theme that is to receive the elaboration is often preceded by a motive that serves as the introductory material to the main design in the music, and is a type of motto which is an expressive element appropriate to the character of the movement.... This type of pithy statement often delineates the particular internal structure

of a composition by appearing at the points which serve as boundaries to the limits of the particular section within the general plan of the movement. This may take the form of a cadential statement, or on the other hand, serve more in an introductory capacity. In this way, the character and nature of the formal structure is apparent to the listener, because the motive helps denote the arrangement of the parts that give the music its distinctive appearance. 23

According to Martin, the opening timpani solo was composed after much of the movement had been written. 24 It concludes on a roll and introduces a piano solo that resembles, more than anything else, a cadenza in toccata style. This linearly conceived cadenza provides the soloist considerable opportunity for virtuoso display; it teems with rhythmic vitality, spans a large range of the keyboard, features predominantly disjunct motion, and demands careful attention to color and articulation. Figure 2 depicts this passage.

23. Ibid., 217.
Figure 2. First Movement, m. 1-20, Introduction and Cadenza.
Figure 2. First Movement, m. 1-20, Introduction and Cadenza (continued).

At measure 19 the extended piano arpeggios and the roll of a side drum prepare for the arrival of the first theme, which is assigned to the orchestra. In contrast to the short phrases, extended range, and disjunct writing of the cadenza, the first theme consists of a pair of sustained voices descending chromatically within a restricted
range (see Figure 3, pages 13-14). This exemplifies a type of melody present in other works by Martin, in which a conjunctly descending line contains "...small fluctuations caused by rising seconds within the downward curve."\(^\text{25}\)

The pair of thematic voices is placed within the pedal points on D. (Tupper cites other instances in which Martin used "chord-types...derived through the use of a pedal, or double pedal, with a moving part."\(^\text{26}\))

\(^{25}\) Tupper, op. cit., 32.  
\(^{26}\) Ibid., 58.
Figure 3. First Movement, m. 21-28, First Theme.
This eight-measure terpsichorean theme continues by sequence for eight additional measures and, in measure 37, emerges as a bridge to an accompanied restatement of the piano cadenza.

A climactic transition based on the rhythm and texture of the first theme introduces the second theme in a manner that is employed throughout the concerto (m. 17-20, 59, 103, 207, 231, 262-263 in first movement; 43-45, 167, 192,
285-287, 331 in third movement): a descending scale in fast notes. These fast notes connect sections and provide a cohesive structure. The ensuing theme, initially delegated to the saxophone, is the subject of a fugato. Martin borrowed its syncopated rhythm from a harpsichord fugue in F minor by Alessandro Scarlatti and requested that the performer play it in a jazzy fashion. The composer varies the pitches in the final two measures of each statement of the subject to create variety and to facilitate subsequent entrances on desired pitches. The subject is accompanied by constant eighth-note figures distributed between two contrabass soloists. This accompaniment does not adhere to a predictable pattern of repetition, although intervallic repetition and transposition does occur. (Tupper cites other examples in which Martin composed accompaniments for fugue subjects.) The fugato is typically Martinesque in that the influence of jazz often results in, according to Tupper, "...instrumental melodies...of great length, quoting previously stated intervals [in this case, minor seconds, minor and major thirds, tritones]...and unfolding continuously in spite of momentary pauses provided by rhythmic cadences." The countersubject material (beginning at m. 71) exhibits great variety in articulation and rhythm. The imaginative contrast of

29. Ibid., 29.
instrumental timbre is particularly evident. There are three motives that figure prominently in subsequent passages of countersubject material: an ascending sixteenth-note chromatic scale, a descending eighth-note chromatic scale, and the striking figure that appears in measure 76 (see Figure 4, below). Table 1 provides a synopsis of the

Figure 4. First Movement, m. 61-76, Fugato.
fugato. It depicts the three components of the fugato (subject, accompaniment, countersubject) and indicates the ingenious instrumentation. Since the pitch organization is not tonal in any traditional sense, only the first pitch of each statement of the subject is given.
Table 1. Synopsis of Fugato Section.

<table>
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<tr>
<th>Measure Number</th>
<th>First Note of Subject</th>
<th>Subject Instrumentation</th>
<th>8th-Note Accompaniment</th>
<th>Countersubject Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>60-71</td>
<td>E-flat</td>
<td>sax</td>
<td>divided between cb. solos; generally rising pattern played pizzicato</td>
<td></td>
</tr>
<tr>
<td>71-82</td>
<td>B-flat</td>
<td>Eng. hn. and muted tpt., last 5 notes; oboe, Eng. hn., B-flat clar., sax, tpt.</td>
<td>divided solo vc. join cb. solos; on last 2 beats of m.78; range extended, rests introduced m.81-2; contrary motion to subject and countersubject occurs often</td>
<td>sax, featuring ascending 16th-note chromatic scale (m.74) and important motive (m.76); mixture of legato and staccato</td>
</tr>
<tr>
<td>82-92</td>
<td>E (final 5 notes are omitted)</td>
<td>piccolo, trombone</td>
<td>cb. solos, joined by vc. solos at m.88</td>
<td>oboe, B-flat clar., have duet with similar rhythm and some imitation; Eng. hn., E-flat clar., and sax added later; descending 8th-note chromatic scale and motive from m.76 appear (m.87); climax at m.91-2 in high winds</td>
</tr>
<tr>
<td>92-103</td>
<td>Canon based on chromatic ending of 2nd phrase of subject: F C B G A F-sharp D</td>
<td>horn; descending tritone that initiates 2nd phrase of subject undergoes imitation (m.98-99) with 8-flat clar., sax/E-flat clar., tpt., horn</td>
<td>timpani, from upbeat to m.93; suspended at m.98; resumes in cb. at m.101, later joined by vc., vla., vln.</td>
<td>winds; motive from m.76 occurs at m.97, 101, 102; descending 8th-note chromatic scale (m.93) and ascending 16th-note chromatic scale at m.99 (winds); climax at m.10 with descending 16th-notes (an extension of m.91-92) in flute, oboe, clarinets, sax</td>
</tr>
<tr>
<td>MEASURE NUMBER</td>
<td>FIRST NOTE OF SUBJECT</td>
<td>SUBJECT INSTRUMENTATION</td>
<td>8TH-NOTE ACCOMPANIMENT</td>
<td>COUNTERSUBJECT INSTRUMENTATION</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------</td>
<td>------------------------</td>
<td>------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>104-115</td>
<td>E-flat</td>
<td>piano, in octaves</td>
<td>strings in octaves; m.104-113 is a repetition of m.60-69</td>
<td>horns; notes added in the rhythm of the accompaniment to thicken texture</td>
</tr>
<tr>
<td>115-125</td>
<td>A</td>
<td>flute, B-flat clar.</td>
<td>divided between vc. soloists (vla., vln., cf., cb. added later), bassoon, and sax; last 2 notes of m.71 to m.77 in transposition of last 2 notes of m.115 to m.121</td>
<td>16th-note triplets in piano; motive from m.76 appears at m.120-121; virtuoso chromatic figurations and trills also added</td>
</tr>
<tr>
<td>126-134</td>
<td>B-flat</td>
<td>bass., cf., horn, vla., vcn., cb.; piano completes phrase at m.129; at m.130 all strings have subject in compressed form which is taken by piano at m.133-134</td>
<td>represented at separate, pithy statements in high winds at m.129, 133, 134</td>
<td>piano; descending 8th-note chromatic scale in chords; 16th-note triplet figures in winds</td>
</tr>
<tr>
<td>135-138</td>
<td>tritone prevalent in subject occurs in imitation (B-F, C-sharp)</td>
<td>piano &amp; orchestra</td>
<td></td>
<td>descending 8th-note chromatic scale in chords occurs in imitation between piano and orchestra (high winds)</td>
</tr>
</tbody>
</table>
At measure 139 Martin abruptly terminates the fugato and inserts a transposed version of the introductory timpani motive. This time the timpani is accompanied by the side drum and initiates the development section. Three components of the exposition supply material for development. Initially, the composer suspends the rhythmic momentum of the preceding fugato through the introduction of the exposition's first theme chordal texture in long note values. Martin slackens the tempo, subdues the dynamics, and places a tranquil English horn solo in the midst of the chordal texture. The English horn line presents B-flat, A-flat, G, and G-flat (m. 152, 154, 155, 156, respectively), a descending succession of pitches that resembles the descending succession of melodic pairs in the first theme (e.g., C-sharp, B, B-flat, A in the upper part of m. 21, 23, 25, 26 in Figure 3, pages 13-14).
Figure 5. First Movement, m. 143-164, English Horn Solo.
At the conclusion of the English horn solo the piano assumes the predominant role. As the chordal texture persists, the piano engages in a seemingly improvisatory fantasy that abounds in impressionistic sonorities. Figure 6 demonstrates that the pianist's right hand part in this passage is actually a variation on the English horn solo, transposed up a perfect fifth. (A comparison of the two solos
indicates that m. 168-169, 171-172, 172-174, 174-179, and 180-182 of Figure 6 correspond to m. 151-152, 153-154, 155-157, 158-161, and 162-164 in Figure 5. The crucial pitches in Figure 6 are circled.)

Figure 6. First Movement, m. 168-182, Variation on English Horn Solo by Piano.
Figure 6. First Movement, m. 168-182, Variation on English Horn Solo by Piano (continued).

The mood becomes increasingly mysterious with the introduction of the second component of the development: the rhythmic augmentation of the twelve tones from the first measure of the solo cadenza (Figure 2, page 10). After these twelve tones are presented by the piano and strings, they are transposed up by semitone five successive times and are accompanied by short, plaintive orchestral solos and increasingly complex figurations from the piano. Figure 7 portrays the first three presentations of the twelve-tone series. (The first note of each series is marked with an asterisk.)
Figure 7. First Movement, m. 183-194, Augmentation of Twelve-Tone Series.
The passage depicted in Figure 7 climaxes in extended piano arpeggios (similar to those in Figure 2, page 11) that reactivate the motoric rhythm. Martin then introduces the third component of the development: a canonic setting of the fugato subject (Figure 8). The piano and orchestra are clearly on equal terms here. The composer obviously succeeds in creating an "incessant dialogue," a concern that he specifically mentions in writing.  

30. Frank Martin, enclosed program notes, 4.
Figure 8. First Movement, m. 208-222, Canonic Setting of Fugato Subject.
The timpani initiates an abbreviated recapitulation; this truncated timpani motive which, in the introduction, was comprised of C-sharp--D--F, is modified to C-sharp--D--F-sharp. Martin places the F-sharp in the piano in order to smoothly introduce a repetition of the transition that preceded the fugato in the exposition. A condensed version of the fugato follows. Two presentations of the subject
occur. The contrast of instrumental timbre lends a new dimension to this recapitulated fugato; Martin distributes the subject among various orchestral instruments and gives the accompaniment to the piano.

Figure 9. First Movement, m. 232-239, Recapitulation of Fugato.

At the conclusion of the recapitulation, the timpani ushers in a slightly revised version of the solo piano cadenza. Badura-Skoda explains that

...the short solo cadenza at the end of the first movement is based directly on my suggestion.
Originally this solo passage had been even shorter. Actually I suggested an even longer cadenza as a counterbalance to the preceding passage where the piano plays rather an accompaniment part to the orchestra. 'An expanded cadenza would not be suitable for the concise dramatic style of this movement' was Frank Martin's answer, 'you shall have one in the third movement.'

Plummeting thirty-second notes that conclude the cadenza rush to the coda. In this terse conclusion, Martin sets the texture and rhythm of the orchestral first theme in opposition to rhetorical outbursts in the piano. This procedure results in a type of instrumental dialogue that is evident throughout the movement. Three exchanges occur, the third being most climactic (see Figure 10, below).

Next, Martin creates a passage in which the piano assumes a persistent three-note figure in stentorian octaves, played over sustained chords in the orchestra. Conflict arises as the chords change each measure, but the piano maintains its motive. The resulting harmonies are among the most discordant in the movement. The conflict is resolved as the contending instrumental forces settle into a D minor chord (containing the C-sharp present in the initial chord of the first theme) and the syncopated rhythm of the first theme is acknowledged.

The first movement displays a masterful execution of sonata-allegro form. The presentation of distinctive themes and the use of percussion instruments create structural

clarity, the use of fast note values at important structural points joins sections, the fugato exhibits a remarkable interplay among the instruments, and the abbreviated recapitulation avoids redundancy. This approach to form provides the framework for an imposing musical statement that is intense and concise.

Figure 10. First Movement, m. 264-276, Coda.
Figure 10. First Movement, m. 264-276, Coda (continued).
The second movement may be described as a quasi-passacaglia. According to Badura-Skoda, the inspiration for this music was the second movement of the Piano Trio No. 4 in E Major by Haydn. Martin permeates this elegiac movement with a twelve-tone row in the bass that subsequently appears in "tenor," "alto," and "soprano" voices at various transposition levels. In the fourth measure the piano states the principal theme above the dodecaphonic bass line. This rhetorical melody exhibits varied rhythms, octave displacement, and the quality of "...'endless' melody, in which continuity is gained by the unified use of motives and their growth." Figure 11 depicts the opening of the second movement.

32. Ibid., 10-11.
33. Chapter II of this document describes the applications and transpositions of this row.
34. Tupper, op. cit., 216.
Figure 11. Second Movement, m. 1-9, Opening.
Martin immediately transposes the six-measure theme; the piano performs the first 4-1/2 measures of the theme and the orchestra assumes it on the third beat of measure 1/4 as the piano continues with declamatory embellishment that resembles vocal recitative. Following the culmination of this poignant melody, he introduces a richly textured variation of the twelve-tone row; the row, now placed in the "tenor" of the piano part, is initially accompanied by triplets and is thereafter placed in long note values (see Figure 12). A skillfully disguised variation of the row constitutes the next section, a lyric piano solo in which the previously unhindered motion of the row is seemingly suspended. Martin provides the type of left hand piano accompaniment that he utilized in the third of his Preludes for Piano, i.e., a slow double trill reminiscent of effects found in works by Chopin, Ravel, and Stravinsky (see Figure 13).
Figure 12. Second Movement, m. 18-20, 23-27, Row Variation.
Following this brief interlude of repose the orchestra resumes the principal theme and dodecaphonic bass line. An intense bridge passage, featuring clusters of broken chords for the piano punctuated by brusque statements from the orchestra, outlines the row and leads from the orchestral restatement of the principal theme to the central section, an extended piano recitative (Figure 14). The melodic phrases of the recitative are given to the piano in octaves; fast ascending scale passages for both hands are juxtaposed with these phrases and the whole is played above sustained chords in the orchestra. As a result, this recitative is suggestive of similar central sections of slow movements in the Second Concerto of Chopin and the First Concerto of Liszt.
Figure 14. Second Movement, m. 50-53, Recitative.

The recitative climaxes in an abridged recapitulation of the principal theme by the piano; this theme is accompanied by the dodecaphonic row in the orchestra. The aforementioned bridge passage of piano clusters connects this theme to a variation of the passacaglia row cited in Figure 12, page 36. (This time, however, the placement of the row in long note values precedes the triplet accompaniment to the row.) The movement concludes with a piano solo.
based on the row which, in texture, harmony, melody, and mood, resembles the piano solo cited in Figure 13 (page 37). Figure 15 displays the conclusion of the second movement.

Figure 15. Second Movement, m. 77-87, Conclusion.
Figure 15. Second Movement, m. 77-87, Conclusion (continued).

Figure 16 depicts the symmetrical arrangement of the component sections of the second movement. This movement is successfully unified by the continual presence of the row and the repetition of concomitant thematic passages. Moreover, with respect to mood, sonority, and duration, it is an effective counterpoise to the adjacent movements.
Figure 16. Second Movement Form.
The last movement of the Second Concerto is a perpetual motion toccata in the tradition of Prokofiev and Bartók. It is a virtuoso piece of the first order and demands of the pianist considerable endurance. Two primary thematic sections and a solo cadenza constitute the principal material. Figure 17 (page 43) outlines the design of the movement and indicates a modified-rondo interpretation of the form. As Figure 17 suggests, Martin again uses percussion instruments to underscore the form. A cymbal and timpani roll create momentary suspense at the opening of the movement; Martin then activates a motoric rhythm of enormous vitality. Voices gradually accumulate and a theme is succinctly suggested (Figure 18). Following a brief timpani solo and a plunging scale in the orchestra, the piano enters, stating the complete first theme amidst a relentless flow of martellato octaves. Figure 19 demonstrates that the first phrase of this theme spans a tritone. The first note, C-flat, is the axis. The major third is a prominent structural interval. (This theme, if rearranged in the ascending order B-flat—B—D, would be identical to the design of the first three pitches from the passacaglia row in the second movement.)
Measure

1  48  93  168  217  288  332

*Introductory--*1st Theme--2nd Theme--*Introductory--*Cadenza--2nd Theme--Coda
Motoric Motoric Based on Based on
Rhythm Rhythm 1st Theme 1st Theme

A--------| B | A--------| B | A

*Occurrence of timpani at or before this section*

Figure 17. Third Movement Form.
Figure 18. Third Movement, m. 1-16, 27-32, Opening.
Figure 18. Third Movement, m. 1-16, 27-32, Opening (continued).

Figure 19. Third Movement, m. 48-52, Main Theme by Piano.
The composer places this main theme at the center of a texture comprised of triads. The theme proceeds in six-note phrases that are separated by statements from the orchestra. The unfolding theme, spanning over thirty measures, merges with a contrasting section that maintains the rhythmic drive and contains a new melody and accompaniment.

Figure 20. Third Movement, m. 93-102, Second Theme.
The phrases of the new theme are presented in octaves by the orchestra. Each phrase is separated by rests of two or three measure duration. Furthermore, the piano accompaniment, consisting entirely of minor triads in eighth notes, displays a chordal technique "...that is ingrained in all of Martin's compositions.... It is the use of 'planing' ...that creates a coloristic sonority, but that functions approximately as a single line because of the parallelism involved." The propulsive energy of this second theme eventually dissipates, the texture thins, and the cymbal and timpani initiate a condensed recapitulation of the introductory rhythmic material, in which both piano and orchestra participate.

A relatively prolonged timpani solo issues from this repetition; it slackens the tempo and introduces the piano solo cadenza. The difficult cadenza commences with an extended development of the first theme. Sequential repetition accounts for much of the elaboration. Abruptly, Martin begins a passage that resembles a Viennese waltz—undoubtedly a tribute to the home of the Gesellschaft and the birthplace of Badura-Skoda. Martin's pedal markings effectively reinforce the impression of a waltz bass. The composer here achieves a unique sonority through the exclusive employment of inverted triads in the left hand (the majority of which are minor) and major thirds in the right.

35. Ibid., 178.
hand part. Figure 21 depicts the two portions of the solo cadenza.

Figure 21. Third Movement, m. 217-236, 262-273, Cadenza.
Figure 21. Third Movement, m. 217-236, 262-273, Cadenza (continued).

In keeping with a technique frequently applied throughout the concerto, Martin utilizes a descending scale to conclude the cadenza and initiate the next section, a shortened repetition of the second theme. In this case, the piano and orchestra exchange roles for the duration of the passage.
Figure 22. Third Movement, m. 292-299, Recapitulation of Second Theme.

This restatement builds to an unprecedented level of excitement and, with a rapid descending scale, precipitates a coda marked prestissimo. The coda contains dizzying eighth-note figures for the piano over which Martin places "...syncopated ruptures..."36 (based on the first theme) in

36. Frank Martin, enclosed program notes, 4.
the orchestral part. The eighth notes ascend, the dynamics increase, the "ruptures" persist, and the pianist eventually settles on clanging fifths at the top of the keyboard. From this summit a descending pattern of octaves leads to an E triad that vacillates between major and minor (m. 411, below). At the penultimate measure, Martin changes G-sharp to G-natural and generates a prodigious quantity of tension by retaining only the high strings; in the final measure, he resolves the major-minor conflict by assigning to the winds, percussion, low strings, and piano a fortissimo chord in open fifths and octaves.
Figure 23. Third Movement, m. 332-341, 407-417, Coda.
Figure 23. Third Movement, m. 332-341, 407-417, Coda (continued).
Rhythmic drive and instrumental brilliance are never more prominent than in the third movement. Although the modified-rondo design of the movement is based on the contrast of two themes, each structural section flows smoothly into the next as a result of rhythmic propulsion and the use of descending pitch successions in eighth notes. The demands upon the pianist's virtuosity and endurance are considerable, particularly in the cadenza. The concluding movement constitutes a veritable tour de force.

The Second Concerto displays musical forms that are modified according to the demands of musical content. The structures are balanced by the contrast of themes, moods, and the avoidance of unnecessary repetition. They permit a considerable range of expression through a striking array of orchestral and pianistic colors. The extraordinary clarity of these forms, primarily achieved through the contrast of themes and textures, allows the listener to follow the progress of the music and perceive its architectural perimeters. Frank Martin's treatment of form in the Second Concerto is inventive and effective.
CHAPTER II
PITCH ORGANIZATION

Bernhard Billeter asserts that, "...in all of Frank Martin's works, from his earliest attempts to those of to­day, harmony is the most important compositional element." 37

Certainly, there is no element in Martin's style that is more eclectic. His music may contain functional diatonic chord successions, streams of non-functional triads, dodecaphonic bass lines and melodies, quartal and quintal harmony, modal themes and chord successions, or ultrachromaticism. Many of these diverse harmonic techniques may occur within the same composition. The result is that one must invariably resort to several theories of harmony in explaining Martin's larger works. The Second Concerto exemplifies such harmonic eclecticism. It is a work that demonstrates the composer's distinctive blend of tonality, non-functional triadic harmony, modified quartal harmony, hybrid simultaneities resulting from contrapuntal considerations, and passages that seem to have been composed "by ear," since they are not consistent with the prevailing compositional scheme. Furthermore, due to the relatively

37. Billeter, "Die Harmonik bei Frank Martin," 7 [translation mine].

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thin textures and linear style of writing, the distinction between harmony and melody is not always clear. Martin contended that

the richness of our classical music comes precisely from the fact that each note of a group of notes plays a dual role, harmonic and melodic. This has created the false distinction between horizontal and vertical, horizontal meaning melodic and vertical, harmonic, whereas harmony is no more vertical than melody; a single chord no more constitutes harmony than a single note a melody.38

Therefore, avoiding confinement to the limitations imposed by the study of harmony alone, and, acknowledging that a mélange of harmonic techniques is operative, this chapter will examine the prevailing system of pitch organization in the Second Concerto.

Frank Martin borrowed and freely adapted Schoenberg's serial technique, but never to the exclusion of tonality. Tupper states that Martin

...always establishes a key center, no matter how tenuous its influence may be upon the surrounding chromaticism. At times...the chromaticism of his style becomes so profuse that the key center would seem to be almost obliterated. The manner in which the state of atonality is avoided becomes an important point in the understanding of Frank Martin's style.39

Indeed, the predominant scheme of pitch organization in the Second Concerto arises from a reconciliation of tonality with modified dodecaphony. Martin explained that he sought

a solution to this problem for a specific reason:

I only want to bear witness that it [Schoenberg's technique] can mean enrichment, and a widening of our musical sensibility in directions that have not yet been properly explored. But it is essential to realize that it will only do this if, at the same time, the composer refuses to let it rob him of all the riches accumulated through the centuries of experiment and discovery. I cannot believe that poverty is ever a virtue in art, especially when it is self-imposed. If art has any meaning it is that it can unite elements which seem irreconcilable...; could we not integrate the heightened sensitivity to chromaticism gained from the practice of Schönberg's method, with the fundamental principles of Western music?^0

The Second Concerto demonstrates a solution that is based upon two premises: first, that tonality may be created by a complex of pitches or intervals that, by their unique relations or preeminence, create a homogeneous harmonic environment and establish a point of tonal reference. Tupper explains that a composer may "...set up arbitrary simultaneities that, by their commanding position or by repetition, are accepted as the controlling sonorities... against which other tones can function in the manner of traditional non-harmonic tones."^1 Martin, in discussing the value of Schoenberg's technique, wrote that

...the use of a single twelve-tone-row certainly gives unity to a large-sized work, even if the ear does not recognize this row in its different forms, presented sometimes melodically, sometimes split up between two or more real parts. It remains at the heart of the work, being much

^0. Frank Martin, "Schönberg and Ourselves," The Score 6 (May 1952), 17.
^1. Tupper, op. cit., 11.
closer in character to a highly complicated mode...  

The second premise is that a composer need not regard Schoenberg's serialism as an inflexible technique. Martin, in the strictest sense of the term, is not a serialist; he does not restrict himself to a precise cycling of pitches. Instead, he often concentrates on the ...

...harmonic aggregations and rhythmic possibilities deriving from the tone-row and its intervals--whereas most twelve-tone composers rely principally on the polyphonic and contrapuntal combinations of the tone-row...; his use of the tone-row possesses a markedly lyrical character, such as is seldom found in works by dodecaphonic composers.  

Consequently, neither a strictly dodecaphonic nor a completely tonal analysis will successfully describe the concerto.

Allen Forte has advanced a method for detecting and describing the design and relationships of significant pitch class sets such as those that permeate this work. A pitch class set is a set of integers selected from 0 through 11 that represents pitch classes according to the rule 0=C, 1=C-sharp, 2=D, 3=D-sharp, etc.  

Such integer notation invokes the principles of enharmonic and octave equivalence. The nature of relationships between pitch class sets may be discovered by reducing each set to its prime form. The

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prime form is the "...form of a pc [pitch class] set such that it is in normal order...and the first integer is 0."\(^{45}\) (The normal order of a pitch class set is an ascending ordering of integers resulting from a particular circular permutation---abc, bca, cab---in which the difference between the first and last integer is the least.\(^{46}\)) Pitch class sets that are transpositionally or inversionally equivalent may be reduced to the same prime form. Pitch class sets that are not reducible to the same prime form but that share identical interval content are called Z-related pairs. In The Structure of Atonal Music, Forte tabulated the prime forms and interval vectors of pitch class sets consisting of between three and nine integers. In addition, he assigned to each pitch class set a hyphenated numerical designation; the first numeral refers to the number of elements within that pitch class set and the second numeral, the position of that set within the table. This document will adopt Forte's system of pitch class set identification.

The Second Concerto is typical of Martin's late works in that, as a result of the highly chromatic pitch organization, the composer dispenses with a key signature. Nevertheless, the introductory timpani motive that initiates the first movement firmly establishes D as the tonal center. The ensuing piano cadenza commences on this D, but immediately embarks upon a twelve-tone structure that

\(^{45}\) Ibid., 4-5
\(^{46}\) Ibid., 4.
provides the basis for much of the pitch organization in this movement. (Tupper cites other instances in which Martin placed structurally significant material at or near the beginning of a movement.) The crucial twelve-tone row (Figure 24, below) may be perceived as two six-tone pitch class sets that are delineated rhythmically. The first is 6-Z242 [0,1,2,3,6,9] and the second, 6-Z13 [0,1,3,4,6,7]. There are important characteristics associated with these sets. They are, first of all, Z-related pairs. Therefore, they have identical interval vectors. Second, 6-Z13 is an octatonic set, two subsets of which, 4-Z15 [0,1,4,6] and 4-Z29 [0,1,3,7], are all-interval tetrachords. Furthermore, since 6-Z13 is an octatonic collection (semitone--whole tone--semitone--whole tone, etc.), its complementary octatonic set, 6-Z23 [0,2,3,5,6,8], is readily available to the composer (permitting the sequence whole tone--semitone--whole tone--semitone, etc.). Indeed, the entire concerto is saturated with octatonic harmony. Pitch class sets 6-Z242, 6-Z13, 6-Z23, and their subsets account for the pitch organization of the entire cadenza. In retrospect, it is apparent that even the introductory timpani motto consists of an octatonic subset of 6-Z13, i.e., 4-3 [0,1,3,4]. The remainder of the first movement exhibits subsets and supersets of 6-Z242, 6-Z13, and 6-Z23. It is erroneous to assume that a random permutation of these

47. Tupper, op. cit., 33, 37.
sets would necessarily result in stylistic coherence; the
direction and contour of the crucial rows are meticulously
fashioned and make an indelible impression upon the
listener's perception. The imaginative design of the figure
that spans the first three beats of measure 5, for example,
reappears in measures 6, 7 (right hand part--notes inverted),
8 (inverted), 9 (varied), 11 (left hand part--rhythmic
augmentation), 12 (first four notes of the figure are
inverted), 13-14 (left hand part--rhythmic augmentation),
15, 19, and 20. Figure 24 illustrates the distribution of
the significant pitch class sets and indicates instances in
which Martin incorporated functional pitch successions
(measures 9-10, 19-21). As a result of the transposition
and inversion of a limited number of Z-related pitch class
sets and subsets and the introduction of functional harmonic
elements, Martin avoids atonality, creating a perceptibly
homogeneous harmonic style.
Figure 24. First Movement, m. 1-21, Pitch Class Sets.
Martin maintains a sense of tonality for the duration of the first theme. The pitch organization of the first theme material derives from the employment of three compositional elements: pedal points, shifting melodic intervals that partake of important pitch class sets, and axes of symmetry. In measures 21-28 (Figure 25), three
D pedal points occur in the orchestral texture. (Pedal points on D and A occur in the second half of this theme, m. 29-36, because the upper three notes of the orchestral part are transposed up a perfect fifth while the lowest D in the texture is prolonged.) The melodic pairs of notes in the orchestra gradually descend within the boundaries of the highest and lowest pedal points. The axes of these melodic pairs (in some cases, only the approximate axes of symmetry) occur in the piano part. Although the passage is firmly rooted in a tonality of D, distinctive pitch class sets do exist.
Figure 25. First Movement, m. 21-28, Pitch Class Sets.
Figure 25. First Movement, m. 21-28, Pitch Class Sets (continued).

The bridge passage that proceeds from the first theme (Figure 26, below) exhibits special pitch class sets, presents a dissolution of the D tonality, and advances only transient references to B and C. Furthermore, an exchange of roles occurs: the pedal points on B in measures 37-39 occur in the piano and lower orchestral parts while the orchestral chords occupy the center of the texture.
Figure 26. First Movement, m. 34–39, Pitch Class Sets.

The bridge shown in Figure 26 introduces an accompanied restatement of the piano cadenza. The cadenza climaxes in a transitional passage that is comprised of sets 4-1 [0,1,2,3], 4-3 [0,1,3,4], and no fewer than fourteen instances of 4-18 [0,1,4,7]. A fleeting allusion to the tonality of G is made by the orchestral pedal points. The ensuing fugato is governed by contrapuntal considerations that occasionally alter the content of significant
pitch class sets. The minor second and tritone are prevalent melodic and harmonic intervals, and Martin avoids parallel perfect intervals between subject and counter-subject prior to the canonic passage at measure 93. Despite the motivic use of parallel fifths and octaves near the end of the fugato and the modification of certain pitch class sets, the harmony continues to be decidedly octatonic. Figure 27 illustrates the significant pitch class content in selected passages from the fugato.

Figure 27. First Movement, m. 61-72, 77-80, 89-92, 112-114, Pitch Class Sets.
Figure 27. First Movement, m. 61-72, 77-80, 89-92, 112-114, Pitch Class Sets (continued).
As indicated in Chapter I, the development is comprised of three sections and commences with a long note version of the first theme chordal material in the orchestra (m. 149-166 generally correspond to m. 21-28; m. 167-182 correspond to m. 29-36). The material is initiated by the timpani motive (m. 139-142) that establishes the tonality of E-flat minor. The chord at measure 143 contains those elements present in the first theme: pedal points (A-flat at the extremes of the texture), melodic intervals between these pedal point extremes (C-flat, G), and the axis of the melodic intervals (E-flat), placed just above the lowest pitch in the chord. Each pitch of this initial chord becomes the root of a chord in the proceeding chord succession, A-flat, G, C-flat, and E-flat. Just as the development section in traditional tonal music tends to be more unstable harmonically than surrounding sections, so the following English horn solo and its variation in the piano exhibit a varied pitch class content. However, a sufficient number of critical pitch class sets indicates that Martin has not significantly abandoned the predominant scheme of pitch organization. Figure 28 shows important pitch class sets within a section that is otherwise underscored by an E-flat minor tonality.
Figure 28. First Movement, m. 153-162, 168-172, Pitch Class Sets.
The second portion of this tripartite development is organized by a cycling of the two primary pitch class sets from the first measure of the cadenza, i.e., 6-242 [0,1,2,3,6,9] and 6-213 [0,1,3,4,6,7]. The twelve pitches occur in rhythmic augmentation and each successive cycling of the series is raised a semitone. (Since the piano has trills on the first three statements of the series, a double row actually exists.) There are five presentations of the series and a sixth statement that is varied. Figure 29 depicts the first five presentations of the series in the piano part. (In addition to doubling several notes of the series, the orchestral part contains significant pitch class sets.)

Figure 29. First Movement, m. 183-202, Pitch Class Sets.
Figure 29. First Movement, m. 183-202, Pitch Class Sets (continued).
The development concludes with a canonic setting of the fugato subject. This passage particularly displays Martin's impressive handling of counterpoint. A portion of the canon is given in Figure 30.

Figure 30. First Movement, m. 212-218, Pitch Class Sets.

The timpani motive at measure 225 links the development section to the recapitulation. The reprise of the transition to the fugato, the abbreviated reprise of the fugato itself, and the reprise of the slightly expanded cadenza
present a pitch organization that is virtually identical to that in the corresponding sections of the exposition. However, the harmonic approach operative in the coda represents a departure from that used previously in the movement. Although Figure 31 (below) shows that significant pitch class sets occur in the coda, Martin also pursues a more traditional means of establishing a final cadence. The coda begins with a strong reference to the tonality of D. The chords in measures 264-265 contain D and its upper and lower auxiliary tones. The orchestra, from measures 266 to the first third of 269, maintains the D pedal point below chords that are derived from pitch class sets and that contain tones that are adjacent to the members of a D minor chord (m. 267-268) and an F-sharp minor chord (m. 269). At measure 270 Martin assigns to the piano a three-note figure—F-sharp and its upper and lower auxiliary tones. (The piano persists with the emphasis on F-sharp until the antepenultimate measure, in which the orchestra assumes the F in a D minor chord.) From measures 270-273 the orchestra has a series of chords, the roots of which, F-sharp, D-sharp, A, G, are a part of the octatonic set 4-12 [0,2,3,6]; the D-sharp and A-sharp in measure 271 resolve to E and A in measure 272 and the cadence v-iv-i concludes the movement. The reliance upon traditional chord successions and the resolution of auxiliary tones at points of repose are characteristic of Martin's music. According to Tupper,
Martin usually creates the strongest tonal focus by the use of cadences.... Martin solves the knotty problem of creating variety in cadential structures without recourse to stereotyped progressions, nor compromising with the need for a definite sense of finality as traditionally established by the classic cadence types. 48

Figure 31. First Movement, m. 264-276, Pitch Class Sets.

48. Ibid., 99.
Figure 31. First Movement, m. 264-276, Pitch Class Sets (continued).
The first chapter of this document describes the second movement as a quasi-passacaglia because a cyclical twelve-tone row provides the bass for the opening of the movement and subsequently appears throughout the movement in "alto," "tenor," and "soprano" voices. The first presentation of the row begins on E-sharp, the second on G-sharp (m. 3), the third on B (m. 6), the fourth on D (m. 9), the fifth on F (m. 12), and the sixth on A-flat (m. 15). At measure 18 the row begins on G and is followed by entrances on A-sharp, C-sharp, E, and G. This symmetrical pattern of transposition occurs throughout the movement as sequences of rows a minor third apart are juxtaposed. The ordered twelve-tone row may be perceived as two six-tone pitch class sets, 6-Z19 \[0,1,3,4,7,8\] and 6-Z244 \[0,1,2,5,6,9\]. These sets are Z-related and together constitute a chromatic set from 0-9. The contour of the first four notes of the second movement resembles that of the first four notes from the solo cadenza in the first movement. Moreover, the last four notes of 6-Z19 and the first four of 6-Z244 share the same intervallic pattern as they are arranged in the row. The movement commences with the statement of the crucial pitch class sets and the introduction of the main theme in measure 4 (see Figure 32, below). On the basis of motivic design the main theme may be divided into two portions, from measures 4-7 and from the upbeat to measure 8 to the downbeat in measure 10. (The first segment features
dotted rhythms and the juxtaposition of extreme registers; pitches in the second segment remain in a higher register and dotted rhythms are absent.) The first portion contains pitch class set 6-Z42 \([0,1,2,3,6,9]\) (i.e., the significant pitch class set from the first movement). In addition, this first portion, like the passacaglia bass, contains rising minor seconds and thirds. The second segment features pitch class set 4-Z29 \([0,1,3,7]\), the all-interval tetrachord. The first portion contains the pitches G-sharp, A, A-sharp, B, C, D, D-sharp, E, and F; C-sharp is missing, but occurs at a climax in the second segment at measure 8. The second portion contains the pitches E-sharp, F-sharp, G, G-sharp, A-sharp, B, B-sharp, C-sharp, and D; A is missing, but is featured at measures 4 and 7 in the first segment. The main theme is immediately transposed. Although the quasi-recitative section at measure 47 lasts for ten measures, this main theme and the passacaglia row constitute the primary thematic material in the movement. Figure 32 presents the opening of the second movement and indicates the pertinent pitch class sets.
Figure 32. Second Movement, m. 1-9, Pitch Class Sets.
Pitch class sets 6-Z19 [0, 1, 3, 4, 7, 8], 6-Z44 [0, 1, 2, 5, 6, 9], and their subsets are woven into the fabric of this movement. They are arranged either horizontally or vertically; sometimes they occur in sequence, sometimes simultaneously. There is not a moment in the second movement that does not contain some portion of the critical passacaglia row and its concomitant pitch class sets. Figures 33-36 present selected excerpts from this movement and indicate the distribution of the passacaglia rows and the location of critical pitch class sets.
Figure 33. Second Movement, m. 18-25, Pitch Class Sets.
Figure 34. Second Movement, m. 28–35, Pitch Class Sets.
Figure 35. Second Movement, m. 43-52, Pitch Class Sets.
Figure 35. Second Movement, m. 43-52, Pitch Class Sets (continued).
Figure 36. Second Movement, m. 77-87, Pitch Class Sets.
Martin concludes the second movement in F-sharp minor (Figure 36, above). The F-sharp minor triad occurs in measure 83 (spelled as G-flat minor), auxiliary tones occur at measures 84-85, and F-sharp minor is again established at measure 86. The pitches B-double flat, B-flat, and C-sharp, present in the final three chords, respectively, acknowledge the characteristic opening of the passacaglia row.

The prevailing pitch organization in the third movement arises from the use of critical pitch class sets, major-minor dualism, and an emphasis on seventh chords of varying qualities (major-major 7th, minor-major 7th, diminished-major 7th, etc.) that often contain tones that are adjacent to the principal chord tones. The pitch class sets that structure the second movement, 6-Z44 [0,1,2,5,6,9] and 6-Z19 [0,1,3,4,7,8], also organize the third movement. The result is octatonic harmony that is consistent with the preceding movements. Set 6-Z19 is an octatonic collection that makes available the major and minor third and the triad with a split third. Two subsets of the principal pitch class sets, 4-3 [0,1,3,4] and 4-4 [0,1,2,5], permit chords containing a minor second-minor third (in context, the minor second is generally below the minor third) and a minor second-major third, respectively (the minor second is generally above the major third). By intervallic inversion minor seconds yield the major sevenths so prevalent in the movement. Figure 37 shows the opening of the movement.
Figure 37. Third Movement, m. 1-20, Pitch Class Sets.

At measure 48 the piano presents a complete version of the first theme. The melody lies in the right hand part amidst octaves; each note of the theme is the third of a triad formed in combination with the left hand part; a series of
"planed" triads results, the majority of which are minor. This chord structure is really independent of the pitch class sets although it is occasionally accompanied by significant pitch class sets. Between phrases of the first theme Martin interposes chordal statements that display a striking reliance upon pitch class sets and chromatic voice leading. The transition to the second theme, measures 85-92, also conforms to these pitch class sets. Figure 38 depicts representative portions of the first theme and the transition to the second theme.
Figure 38. Third Movement, m. 43-77, 83-87, Pitch Class Sets.
Figure 38. Third Movement, m. 43-77, 83-87, Pitch Class Sets (continued).
Figure 38. Third Movement, m. 43-77, 83-87, Pitch Class Sets (continued).
Eight principal phrases and five short concluding phrases in orchestral octaves comprise the second theme. The fourth phrase is a transposition of the third phrase and the sixth phrase is a transposition and rhythmic variant of the fifth phrase. Some of these phrases are octatonic and others consist of modified pitch class sets. The piano accompaniment consists of the "planing" of minor triads. Minor triads comprise the pitch class set $4-Z29 \{0,1,3,7\}$, the all-interval tetrachord that is a subset of $6-Z19$. The interlocking chords are distributed between the hands, occur primarily in chromatic and octatonic sequences, and, like the accompaniment to the first theme of the first movement, occupy the center of the texture (see Figure 39, below).
Figure 39. Third Movement, m. 93-112, 143-147, Pitch Class Sets.
Figure 39. Third Movement, m. 93-112, 143-147, Pitch Class Sets (continued).
The reprise of the first 41 measures of the movement contains no significant change in pitch organization. The cadenza that follows this reprise commences with a sequential elaboration of the first theme. The principal melodic voice occurs in long note values and major sevenths are added to the series of triads. The chord at measure 217 is independent of the crucial pitch class sets but, as a major-major seventh chord, exhibits the properties of both the major and minor triad (i.e., FAC--ACE). The first portion of the cadenza is structured by this important chord and the modification of its quality.

Figure 40. Third Movement, m. 217-236, Pitch Class Sets.
Figure 40. Third Movement, m. 217-236, Pitch Class Sets (continued).

The second portion of the cadenza, an homage to the Viennese waltz, unites the governing principles of pitch organization in this movement: adherence to significant pitch class sets, the dualism of major (right hand thirds) and minor (left hand triads), and the seventh chord (m. 283-287). Figure 41 presents excerpts from this quasi-waltz.
Figure 41. Third Movement, m. 262-269, 282-287, Pitch Class Sets.
Although the piano and orchestra frequently exchange parts in the reprise of the second theme, the pitch organization does not substantially differ from that in the first presentation of the theme. The conclusion of this reprise leads directly to the coda. The coda commences with chords that contain the first theme (placed, as before, just below the highest pitch of each chord). Most of these chords combine a major or minor third in the lower part with a major seventh and a major or minor third in the upper part; seventh chords are the result, some of which contain tones that are adjacent to the principal chord tones (see Figure 42, below). The orchestral chords and the piano accompaniment in the remainder of the coda are dominated by the seventh chord (often containing adjacent tones to the main chord tones) and octatonic pitch collections (arranged horizontally and vertically) that frequently contain an extraneous pitch (see Figure 43).
Figure 42. Third Movement, m. 332-341, Pitch Class Sets.
Figure 43. Third Movement, m. 362-373, Pitch Class Sets.
The ascending perfect fifths in measures 381-387 accompany the repetitions of B, D, G, and C (m. 381, 383, 384, and 386, respectively) in the right hand part of the piano. This series climaxes on E and the orchestra answers with B-flat, D, G, and C (m. 388, 389, and 390) in chords that contain the four-note octatonic collection 4-13 [0,1,3,6]. Despite changing orchestral harmony, the piano maintains the emphasis on E. At the conclusion of this passage (Figure 44, below) the piano has a descending octatonic scale in octaves that features the intermittent omission of pitches so as to emphasize skips of a minor third; the orchestral chord in measure 411 features the alteration of G-sharp to G-natural. The piano and strings imitate this gesture at measures 414-416. The resolution of the major-minor conflict occurs in measure 417 by means of open fifths and octaves.
Figure 44. Third Movement, m. 399-417, Pitch Class Sets.
Figure 44. Third Movement, m. 399-417, Pitch Class Sets (continued).
The pitch organization of the Second Concerto exhibits an eclectic array of harmonic techniques. Martin is able to explore the expanded tonality inherent in chromatic and octatonic harmony without lapsing into atonality. The meticulous selection of distinctive pitch class sets creates an homogeneous sound relationship among the movements. The arrangement of the pitches from these sets provides points of tonal reference. The result is an harmonic approach that is both imaginative and effective.
CHAPTER III
METER, TEMPO, AND RHYTHM

The management of meter, tempo, and rhythm in the Second Concerto is as effective and typical of Martin's style as the execution of form and pitch organization. Generally, there is a striking avoidance of metric complexity throughout the concerto; rhythmic groups are delineated by the metric pulse and are clearly portrayed by the notation. Martin's approach to rhythmic matters is stylistically consistent and may be characterized by the following properties: time signatures and tempo markings are uncomplicated and change infrequently; sections in a fast tempo do not contain a great variety of rhythmic values; syncopation and distinctive rhythmic patterns characterize the themes; syncopated themes are contrasted with even note values in an accompanying part; the use of fast note values (usually in a descending pitch pattern) prior to important structural points binds sections of the form into cohesive wholes; the use of fast notes in conjunction with distinctive rhythmic patterns underscores musical form. These considerations permeate the entire concerto.
Unlike many estimable compositions of our century, the Second Concerto does not emphasize complex or frequently changing time signatures. In fact, only the first movement coda and third movement cadenza employ rapidly changing meters. Tupper states that Martin, in his mature period, "...prefers simple meter signatures, occasionally using compound signatures (especially 6/8) and much less frequently an asymmetric meter signature." 49 The prevailing meters of the first movement, 6/8 and its related simple meter, 2/4, govern the cadenza, first theme, transition, all but one measure of the second theme, the development, and the recapitulation. The simultaneous use of 6/8 (in the orchestra) and 2/4 (in the piano) occurs in the first movement at measures 19-20 (Figure 2, page 11), 59, 206-207, and 231. (At each of these points the piano has thirty-second notes that function as bridge material.) The opening timpani motive and its reappearances at the beginning of the development and the end of the recapitulation are written in 9/8 meter. The transition from 9/8 to 6/8 at the opening of the movement and beginning of the development is unobtrusive, since it occurs on a timpani roll. The only additional appearances of triple meter in the first movement are at measure 103, where 9/8 extends the measure in order to more emphatically introduce the entrance of the piano, and at measure 263, where 3/4

49. Ibid., 125.
extends the measure to intensify the entrance of the ensuing coda. As previously stated, the coda contains an alternation of meters: 9/8--6/8--9/8--6/8 (Figure 10, page 31). The 9/8 meter is dominant and, in measures 270-273, accentuates the harmonic role of the orchestral chord succession that, as indicated in Chapter II, represents a departure from the prevailing scheme of pitch organization. The second movement is in 4/4 time. Martin initiates the twelve-tone passacaglia row on the third beat of the measure; the descending perfect fifths in the line, therefore, occur from beats 3 to 4 and the ascending leaps (minor sevenths, minor ninths) emphasize beat 1 (Figure 11, page 34). Except for the quasi-waltz portion of the cadenza, all of the third movement is in 3/4 time. (The quasi-waltz exhibits four sequences of 5/4--4/4--3/4; the 5/4 + 4/4 result in 9/4, still a triple meter—see Figure 21, page 49.)

Just as meters rarely change, Martin's tempo designations govern long passages of music. The tempo at the outset of the first movement (dotted quarter m.m.=72-76) does not change until the development. Presto is indicated for the entire first and second themes of the third movement (dotted half m.m.=72). As a result of the prolonged maintenance of a tempo in these outer movements, the acceleration of tempo required by their codas generates an additional measure of excitement. As might be expected,
the greatest variety of tempo markings occurs in the contemplative second movement (quarter m.m.=48-52). Such instructions as "non rhythmê," "tranquillo," "rallentare poco a poco," and "a tempo—quasi rezitativo" grant the performer a greater degree of rhythmic license than even the rubato indications in the third movement cadenza. According to Badura-Skoda, Martin modified the tempo markings of each movement after hearing rehearsals of the concerto; the outer movements were originally marked with a slower tempo and the second movement with a faster one.\(^{50}\)

It is perhaps surprising to notice that Martin utilizes a small variety of rhythmic values within the fast sections of the outer movements. This practice results from his preference for a continuous motoric rhythm perpetuated by a note value that dominates the section. Evidence of this may be seen in the preponderance of sixteenth notes in the first movement cadenza and first theme, of eighth notes in the fugato, and of eighth notes in the third movement. The greatest variety occurs in the second movement, third movement cadenza, and in passages with slower tempo markings such as the first movement development section. Tupper states that

rhythmic groupings become the most complex when a particularly lyric or melancholy melody is presented in a relatively slow tempo. At such times, the basic metric scheme is generally assigned to the accompaniment and becomes

\(^{50}\) Badura-Skoda, op. cit., 11.
noticeably less prominent, although it is never entirely absent....

The selection of a limited number of rhythmic values within a section does not necessarily result in a restriction of rhythmic expression; beyond the excitement of motoric rhythm, much of the rhythmic interest in the concerto is attributable to the construction of imaginative rhythmic patterns and to the use of syncopation. Memorable and distinctive rhythmic figures abound: the rhythmic design of the introductory timpani motive in the first movement is recognizable even in subsequent truncated versions; the syncopated rhythm in the third and fourth measures of the timpani motive prefigures the rhythm of the first theme (compare Figure 2, page 10, to Figure 3, page 13); the engaging use of syncopation and hemiola in the first theme (Figure 3, pages 13-14) defines the character of the entire passage for the listener; the absence of syncopation in the first theme orchestral chords (development—Figure 5, page 21) contributes to the establishment of a serene mood; the principal theme of the second movement (Figure 11, page 34) features a creative array of displaced accents, ties, and dotted rhythms that reinforce its declamatory character; Martin creates diversity in the first theme of the third movement by changing the beats on which its pitches are placed. A comparison of Figures 18, 19, and 21 (pages 44, 51, Tupper, op. cit., 115.)
45, 48) demonstrates this procedure.

Throughout the duration of the syncopated themes an accompanying part provides regular metric accents in even note values. Tupper explains that

complementary sets of rhythms composed of both regular and irregular accents are separated into 'strata' so that a metric pulsation is perceivable in one part against an irregular rhythm in another part. The sets of rhythms are complementary in that they complete each other, mutually making up an entirety of metric pulsations and subdivisions.52

During the first movement's first theme and third movement's second theme, the pianist provides the even-note accompaniment; the distribution of the notes between the hands produces natural metric accents (Figure 3, page 13 and Figure 20, page 46). During the first movement fugato the countersubject moves in faster notes while the subject is sustaining a pitch; the double basses provide the even-note accompaniment (Figure 27, page 68). In the second movement the passacaglia bass interacts with the syncopated main theme (Figure 11, page 34). At the recitative section (Figure 35, page 85) the dotted rhythm in the orchestral bass register provides a strong metric pulse for the pianist's syncopated line. The orchestra provides the motoric even-note accompaniment to the first theme in the third movement (Figure 37, page 88); when the piano solo begins at measure 48, the even-note martellato octaves in

52. Ibid., 106.
the piano furnish the accompaniment (Figure 38, page 90). The persistent eighth notes in the piano part of the third movement coda (Figure 42, page 100) provide the accompaniment to the "syncopated ruptures" in the orchestra.

This document has repeatedly given evidence of Martin's tendency to utilize fast notes, often descending, to connect structural sections and introduce important passages: first movement, measures 17-20 (Figure 2, page 11), 59, 91-92 (Figure 27, page 69), 103, 183-205 (Figure 29, page 72—Martin writes, in succession, eighth notes, sixteenth notes, sixteenth triplets, and thirty-second notes), 231, 262-263; second movement, measures 43-46 (Figure 35, page 84), 65-67; third movement, measures 27 (Figure 18, page 45), 43-46 (Figure 38, page 90), 166-167, 285-287 (Figure 41, page 98), 331. This idiomatic trait, coupled with distinctively syncopated themes, underscores the form of the concerto and permits the listener to grasp the structure of each movement. Tupper states that, "in the mature works,...form is largely conditioned by changes of rhythmic patterns, with sections characterized by particular rhythmic elements...."53 As a consequence of these traits, the Second Concerto is a work in which the listener may participate; its rhythmic properties are clear and exhibit "...a constant flexibility of treatment with imaginatively constructed accents, prolongations, prolongations,

53. Ibid., 135.
and note-value successions that enhance the metric pulsations."\textsuperscript{54}

\textsuperscript{54} Ibid., 115.
CHAPTER IV
TEXTURE AND INSTRUMENTATION

The most striking feature of the Second Concerto may be its refreshing sound. Initial reviews of the work's European performances (some of which are cited in the Introduction) certainly testify to the impact of its captivating sonorities. This quality is characteristic of Martin's work. Tupper declares that

Martin excels in the manipulation of sonorities, and it is this particular aspect of his compositions perhaps above all others that causes an immediate respect and admiration for his creative skill. The structural vigor of design and variety of sonority within a changeful texture provide each composition with meaningful interest.55

Martin's manipulation of texture and instrumentation is as personal as his management of any musical element. The Second Concerto displays his characteristic preference for a type of instrumental interplay that is reminiscent of chamber music.

Three considerations govern texture and instrumentation in the Second Concerto: a decided preference for homophony, a concern for clarity, and an emphasis on instrumental contrast. Discussions of homophony and textural clarity

55. Ibid., 238.
will be followed by a description of instrumentation in Table 2.

Homophonic textures are prominent in the concerto. The instrumental parts in many of these textures are separated into layers of sound; this "...stratification of the parts into separate areas of activity..." is "...characteristic of Martin's textural preferences."\(^5^6\) Figure 3 (page 13) demonstrates such an approach: the pianist has sixteenth notes that are surrounded by orchestral melodic voices and the whole is encompassed by orchestral pedal points. The piano part in Figure 33 (page 82, m. 23-25) also contains three strata: bass octaves, tenor passacaglia row in octaves, and soprano accompaniment in octaves. Figure 34 (page 83) displays sustained orchestral chords, a rhythmic activation of those chords in the left hand piano part, and a melody in the right hand piano part. Ties prolong the pitches in the first theme of the third movement (Figure 18, page 45), chord tones surround and double that theme, and a rhythmic ostinato comprises a third area of musical activity. As indicated in Chapter III, a rhythmic ostinato is often present in these homophonic textures and usually functions as an accompaniment. In addition to providing rhythmic drive, the ostinato represents a distinct level of activity. The presence of sustained chordal writing (Figures 3, 5, \(^5^6\) Ibid., 162.)
13, 43, above, e.g.) is also typical of Martin's textures. Many of the chords feature small intervals superimposed on large intervals. Sustained chords, combined with ostinato patterns, provide textural uniformity and stability in the midst of fluctuating instrumental colors.

Despite the prevalence of homophonic textures, polyphony does occur. The fugato of the first movement exhibits the characteristic principle of stratification; subject, accompaniment, and countersubject represent distinct levels of activity (Figure 4, page 16). An interest in counterpoint is also manifest in measures 191-202 of the first movement (Figure 29, page 73); rhythmically augmented pitch class sets from the solo cadenza, orchestral solos, and complex patterns in the right hand piano part result in a rich melodic interaction.

The second movement combines a passacaglia row with a principal theme (Figure 32, page 80); to that extent, it is polyphonic. Additional contrapuntal activity occurs as the transposed version of that main theme is accompanied by melodic patterns (m. 10-17). In every instance of sustained polyphony, Martin creates a melodic identity for each participating voice. Unlike the fragmented snatches of counterpoint that characterize the fugues of Brahms's Handel Variations and Barber's Sonata for Piano, the principal line in Martin's polyphonic passages is accompanied by parts that display a genuine melodic interest
of their own. Such an approach to counterpoint suggests the influence of J.S. Bach.

Martin's concern with textural clarity reflects a French influence. The sonorities in the Second Concerto are seldom thick. Martin frequently uses selected desks from the string section or divided strings; ostinato patterns are often distributed between string soloists or divided strings. When the orchestra is assigned chords, single notes or octaves frequently constitute the piano part (e.g., Figures 3, 23, 35, above), and the reverse is also true (Figure 39, above). Martin distributes most orchestral chords in open positions. The piano part is decidedly thin in texture; even climactic passages are written in octaves (Figures 10, 23, 35, above). Furthermore, Martin selects an instrumentation that eludes counteraction between instruments that might occur as a result of dynamics, register, or instrumental properties. In reference to this point, Tupper adds that the composer "...balances the tonal strengths inherent in the instrumental ranges" and "...avoids the conflict of pitches that would 'blanket' one another in the same range. Strength of each instrumental register is taken into consideration so that powerful sounds do not hinder weaker ones."57 Textural clarity is further enhanced by the avoidance of contrapuntal complexity. Martin does not create an overabundance of

57. Ibid., 225.
melodic or harmonic activity. Tupper explains that

...he restricts the amount of factors (usually melodic components) which are designed to receive primary attention. Martin takes into consideration the fact that an indiscriminate mixing of different components makes it difficult for the listener to distinguish between individual parts and elements. He avoids the confusion that would result from this lack of tonal organization by creating specific musical structures into organized patterns that become comprehensible units.58

The attractive sound of the concerto is due in large part to an emphasis on the contrast of instrumentation and articulation. The orchestra is comprised of piccolo, flute, oboe, English horn, E-flat and B-flat clarinets, alto saxophone, bassoon, contrabassoon, two horns in F, two trumpets in C, trombone, harp, timpani, percussion, and strings. This instrumentation provides imaginative combinations of timbre and, although Martin does not utilize peculiar instrumental techniques (such as those associated with George Crumb), he does require of the performers a large variety of articulation and color. Table 2 (below) describes various instrumental choices in selected passages that demonstrate Martin's technique.

58. Ibid., 224.
Table 2. Synopsis of Instrumentation in Selected Passages.

<table>
<thead>
<tr>
<th>PASSAGE</th>
<th>INSTRUMENTATION</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>1st movement: introduction</td>
<td>timpani solo</td>
<td>timpani displays contrast of single notes &amp; roll; rolls on F &amp; D underscore tonality; dim. in m.3-4 prepares for entrance of piano; final timpani note, D, overlaps with first note of piano to create smooth transition</td>
</tr>
<tr>
<td>cadenza</td>
<td>piano solo; side drum roll at m.19</td>
<td>piano displays contrast of articulation, color, and register; notes of pitch class set 6-242 are marked with an accent in the l.h. part of m.11, 13, 14; cres. at m.15 continues to m.21; angular piano arpeggios and side drum roll at m.19-20 create rhythmic drive toward m.21</td>
</tr>
<tr>
<td>1st theme</td>
<td>piano accompanies in double notes</td>
<td>selected string desks play first half of the theme; tutti strings play the second half; thus, the texture gradually thickens; orchestra is moderately soft throughout theme; change of color occurs at m.29 when oboe &amp; bsn. are replaced by the picc., clar., and sax; muted strings and mellow woodwinds blend to create a sustained chordal texture that contrasts with the timbre of the piano; the open position of these sustained chords and the placement of the piano's toccata part between the melodic pairs of notes results in an imaginative sonority; the tpt. at m.29 provides additional contrast of timbre</td>
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<tr>
<td>accompanied restatement of</td>
<td>piano, flute, B-flat clar., side drum,</td>
<td>cadenza is accompanied in 3 ways: staggered entrances of sustained strings (m.42-43), pizzicato 8th notes in the strings (m.44-45, vla., vlc., cb.), and solos that correspond in direction &amp; rhythm to the l.h. piano part, creating effective colors in combination with it (m.46-48, clar., harp, flute)</td>
</tr>
<tr>
<td>cadenza m.42-53</td>
<td>harp, strings</td>
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Table 2. Synopsis of Instrumentation in Selected Passages (continued).

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<th>PASSAGE</th>
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<th>DESCRIPTION</th>
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<tr>
<td>2nd theme</td>
<td>see Table 1, pages 18-19</td>
<td>the mixture of instrumental timbre and articulation is particularly evident in this fugato; see Table 1</td>
</tr>
<tr>
<td>m.60-138</td>
<td>piano, picc., flute, oboe, Eng. hn., B-flat clar., ban., harp, strings</td>
<td></td>
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<tr>
<td>development</td>
<td>piano, picc., flute, Eng. hn., E-flat/B-flat clar., sax, horn, tpt., percussion, strings, ban., cf.</td>
<td>coloristic use of trill in piano part; notes of the piano are divided among the strings (strings are divided by desk); base notes are provided by harp and cb. soloists; above this texture, a succession of short solos: oboe, vln., ban., flute, clar., Eng. hn., picc., 2 solo vlns.</td>
</tr>
<tr>
<td>m.183-202</td>
<td>piano, picc., flute, Eng. hn., E-flat/B-flat clar., sax, horn, tpt., percussion, strings, ban., cf.</td>
<td>subject given to piano (m.208), vlns. (m.212), sax &amp; vla. (m.215), piano (m.221), and vlns. (m.221); accompaniment begins at m.212 in horns, continues to m.215 in piano, and finishes in vlc. &amp; ban. (m.218) and cb., ban., &amp; cf. (m.220)</td>
</tr>
<tr>
<td>recapitulation</td>
<td>piano, flute, oboe, Eng. hn., E-flat/B-flat clar., sax, horn, tpt., percussion, strings, ban., cf.</td>
<td>piano has fugato accompaniment; subject is distributed among various instruments and instrumental combinations in a pointillistic manner that resembles klangfarbenmelodie; in m.232-238 the subject is divided among flute, harp, &amp; clar.; such combinations as flute, vln. (pizz.), vla. (pizz.), &amp; oboe, Eng. hn., harp, vln. subsequently occur; counter-subject occurs primarily in clar., sax, and vla.; the climax of this recap (m.233-4) features the addition of horns and trumpets</td>
</tr>
<tr>
<td>coda</td>
<td>flute, oboe, E-flat/B-flat clar., sax, ban., cf., horns, tpt., trb., strings, piano, timpani</td>
<td>nearly every wind and string performs the shrill orchestral chords in m.264-269; the juxtaposition of dynamic extremes is featured; strings provide harmonic support for the piano at m.270; ban., cf., horn, &amp; trb. join strings at m.271; the timbre of the chord at m.272 changes as the horns and trb. are tacet and the Eng. hn., clar., &amp; vln join the ban. and strings; at m.274 the D minor chord is established, a timpani roll ensues, and virtually the entire wind section joins the strings</td>
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<td>m.264-276</td>
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120
2. Synopsis of Instrumentation in Selected Passages (continued).

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<tr>
<th>PASSAGE</th>
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<tbody>
<tr>
<td>2nd movement</td>
<td></td>
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<tr>
<td>opening</td>
<td>piano, strings</td>
<td>In m.1-2 the notes of the bass line are distributed 2 octaves apart in the piano part; a solo vlc. doubles the bass line at the octave that lies between the pianist’s hands; at m.1 the solo vla. joins the bass line; subsequently, the line is doubled by the vlc. &amp; vln. II; at m.10, 2 vln. soloists play melodic counterpoint to the piano’s theme; at m.14 the vln. joins the theme and the vlc. perform melodic counterpoint; by comparison with the outer movements, the 2nd movement exhibits a sparser orchestration and less emphasis on the contrast of timbre.</td>
</tr>
<tr>
<td>m.1-18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>variation on row</td>
<td>piano, strings, harp, flute, horn,</td>
<td>piano exhibits 3 strata of activity: bass, row (tenor register), &amp; accompaniment (soprano register); strings in m.23-27 reflect identical arrangement; bass (2 cb. soloists), row (1st desk vla., 1st deck vlc.), and accompaniment (solo vln., vln. II-2 solos); in m.26-27, as vla., vlc. double the row and the cb. solo provides the bass, the accompaniment in the r.h. piano part (G-sharp, E, B-flat) is doubled by the cbn., tpt., harp (G-sharp, E-flat)</td>
</tr>
<tr>
<td>m.23-27</td>
<td>harp, flute, horn,</td>
<td></td>
</tr>
<tr>
<td>recitative</td>
<td>piano, strings, oboe, Eng. hn.,</td>
<td>strings have dominated the texture to this point; at m.48 the winds generate the sonority that provides harmonic support for the piano; this constitutes an important change in textural color; the cb. and cf. (timpani added at m.53) provide a dotted rhythm; at m.53 the vln. plays accompaniment to piano</td>
</tr>
<tr>
<td>m.48-57</td>
<td>clarinet, trombone, timpani</td>
<td></td>
</tr>
<tr>
<td>main theme</td>
<td>piano, strings, oboe, Eng. hn.,</td>
<td>3 layers exhibit contrast of timbre; piano plays the main theme in octaves, the strings play the row in octaves, and, at m.64-65, winds imitate the piano’s triplets (from m.62-3)</td>
</tr>
<tr>
<td>repeated</td>
<td>clarinet, horn</td>
<td></td>
</tr>
<tr>
<td>m.58-65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>final chord</td>
<td>piano, flute, horn, harp, strings</td>
<td>open fifths and octaves in piano chord, r.h. part has third of chords; winds and harp have G-sharp, strings have F-sharp; cb. is arco, but all other strings are sul tasto</td>
</tr>
<tr>
<td>m.87</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 2. Synopsis of Instrumentation in Selected Passages (continued).

<table>
<thead>
<tr>
<th>PASSAGE</th>
<th>INSTRUMENTATION</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd movement</td>
<td></td>
<td>opening exhibits the gradual accumulation of voices and the resultant thickening of texture; contrast of timbre is emphasized; suspension is created at m.1-2 by cymbal, timpani, &amp; harp; rhythmic ostinato at m.3 is divided between vla. I &amp; II; the cbs. provide the bass note accompaniment; ostinato is punctuated by staccato chords from the trb., bsn., cf., &amp; saxi shrill chords from the vla. I, vlns., and winds also occur; amidst the string ostinato a mellow trb. advances the 1st theme (m.28) and is doubled at different pitch levels (cb., vln. I, bsn., cf.) to form minor triads; entrance of piano (m.46) is prepared by timpani and a glissando in strings &amp; xylophone (doubled by octave leaps in high winds)</td>
</tr>
<tr>
<td>opening m.1-45</td>
<td>oboe, Eng. hn., sax, bsn., clarinets, cf.; horn, tpt., trb., harp, timpani, percussion, strings</td>
<td></td>
</tr>
<tr>
<td>2nd theme</td>
<td></td>
<td>exhibits contrast of sonority; interlocking root position triads in piano &amp; octaves in orchestral theme; the instrumentation of this theme varies: m.97-122, flute, cf., vla. solo, vlc. solo; m.126-140, oboe, bsn., vln. I (2 desks), vlc. (2 desks), cb. (1 desk); m.142-146, flute, oboe, bsn., vln., vlc., cb.; m.151-165, Eng. hn., vln., vlc., cb.; during the recap of the 2nd theme, m.288-331, piano &amp; orchestra exchange the theme &amp; accompaniment (staccato strings provide the triads)</td>
</tr>
<tr>
<td>m.93-167</td>
<td>piano, flute, oboe, Eng. hn., bsn., cf., strings</td>
<td></td>
</tr>
<tr>
<td>1st theme</td>
<td></td>
<td>piano provides theme over string ostinato; ascending tinkling sonorities (m.202, 204-206) result from the combination of piano (&quot;sempre delicato&quot;) and harp</td>
</tr>
<tr>
<td>repeated m.193-206</td>
<td>piano, strings, harp, muted tpt.</td>
<td></td>
</tr>
<tr>
<td>coda m.332-417</td>
<td>piano, oboe, Eng. hn., clar., sax, bsn., cf., horn, tpt., trb., strings, flute, picc.</td>
<td>from m.332-340 the piano's legato ostinato in the bass contrasts with winds; the woodwinds (soft) enter with brass (loud) and the resultant &quot;fp cresc.&quot; effect characterizes this passage; from m.341-360 the strings join the winds in chordal &quot;syncopated ruptures&quot;; from m.361-386 the piano's clanging fifths &amp; octaves ascend to a high register; the l.h. fifths are doubled by clar., flute, oboe; the r.h. octaves (m.381-386) are doubled by sustained vlns.; in m.402-406 sustained strings have the E major chord that supports the descending piano scale; at m.411 the bsn., cf., horn., tpt., &amp; trb. join the strings in the E chord; trb. &amp; vlc. have a G-sharp that moves to G-natural; at m.416 the piano's G is doubled by vln. I &amp; vlc. I and the winds are tacet; final chord features cb., vlc., vln. II, vla., piano, bsn., cf., horn, tpt., trb., timpani</td>
</tr>
</tbody>
</table>
Tupper asserts that Martin's music exhibits a "...virtuosic treatment of music texture. Particularly in the finest works of his maturity, when he achieved a complete mastery of his personal idiom, many imposing problems of textural complexity are solved with clarity and logic." Structural sections within each movement of the Second Concerto are associated with particular textures; prevailing sonorities cooperate with rhythmic principles in delineating musical form. The fulfillment of a functional role, therefore, attends a management of texture and instrumentation that continually delights the ear.

60. Tupper, op. cit., 138.
CHAPTER V
PERFORMANCE CONSIDERATIONS

Frank Martin described his personal circumstances at the time of the composition of the Second Concerto in a letter to his close friend Bernard Reichel, dated June 12, 1968. Despite a prolonged period of physical illness, Martin was composing a new concerto that, according to the letter, was "full of vitality." To this Badura-Skoda would add that the work is full of difficulties for the pianist; Martin executed the pianist's commission "...with such lavish care that I [Badura-Skoda] consequently 'sweated' over several passages of this concerto--to use a Mozartean expression." Critic Bryce Morrison wrote that Badura-Skoda found the concerto "'almost unplayable,'" to which Martin replied, "'you asked for it--now you have it.'" The discussion of the Second Concerto in the foregoing chapters of this document suggests the observation that, aside from obvious technical difficulties inherent in various passages, the concerto makes four considerable

63. Morrison, loc. cit.
demands on the soloist.

First, the pianist must understand the role of the piano as it varies in relation to the orchestra. The transition from soloist to accompanist must be made with instantaneity. The opening cadenza of the first movement, for example, demands that the soloist take charge of the musical activity. At the commencement of the first theme, however, the pianist must assume the role of accompanist (Figure 3, pages 13-14). It was at a point such as this that Martin expressed to Badura-Skoda the importance of proper balance.

In the course of numerous rehearsals which he attended I was not spared outspoken, sharp, sometimes witty, though always friendly and constructive criticism. Martin expects a chamber-like interplay between soloist and orchestra and is not pleased if the pianist bangs away at passages where his part is of secondary importance. 64

The fugato section presents a challenge similar to the opening since, in various passages, amidst changing instrumental combinations, the pianist must play the subject, the subject accompaniment, and the countersubject with an articulation and phrasing that is consistent with the interpretive style of other instruments. The triadic accompaniment in the second theme of the last movement (Figure 39, page 94) must not mask the sparse instrumentation of that theme. Furthermore, the pianist must be

64. Badura-Skoda, op. cit., 11.
prepared to modify immediately the dynamics, articulation, and color in the recapitulation of the second theme (third movement—Figure 22, page 50).

Rhythmic precision constitutes the second requirement that the pianist must meet. The extensive use of syncopation and the reliance on a motoric rhythm compel the pianist to play rhythmically and in tempo. Even in the third movement cadenza Martin requires this sort of discipline with the direction "il tempo misurato con rigore." In passages such as the first theme of the first movement (Figure 3, page 13), the recapitulation of the fugato (Figure 9, page 29), the second theme of the third movement (Figure 39, page 94), and the coda of the third movement (Figure 42, page 100), the pianist must furnish a precise rhythmic foundation upon which the orchestral syncopations may be based. Despite the overall excellence of the recording of the concerto by Martin and Badura-Skoda, the performance is occasionally tainted by ensemble problems resulting from rhythmic inaccuracies.

Third, this concerto requires that the pianist have an extensive range of tonal colors. Staccato, legato, accents, and indications such as "non legato e leggero," "un poco martellato," and "più dolce" occur within the first ten measures of the concerto. The dry, percussive sonority so typical of contemporary music prevails in the first and third movements, but is supplemented with
impressionistic sonorities (Figure 12, page 36), indications such as "misterioso e delicatissimo" (Figure 7, page 25), and glassy sonorities (Figure 41, page 98). Certainly, the two portions of the third movement cadenza suggest different colors. An enormous variety of tonal color is possible in the second movement. Such directions as "molto marcato," "misterieux," "cantabile," "momorando," and the simultaneous use of "molto marcato" with "più dolce" (Figure 36, page 86, measure 80) insist that the pianist create textural variety and sensitive melodic nuance. The pianist must occasionally imitate the sonorities of orchestral instruments. The shrill winds at measures 135-137 in the first movement, sustained violas and cellos at measures 1-10 in the second movement (Figure 11, page 34), and the harp at measures 202-203 in the last movement require comparable interpretations from the pianist.

Finally, the Second Concerto demands that the pianist sustain a considerable level of dramatic intensity throughout the work. Despite a variety of shifting moods, the presentation of inspired musical thought never lapses in this work; there is not a moment of meaningless frivolity, pomposity, shallowness, or even instrumental virtuosity without genuine musical significance. The soloist is not granted an emotional respite from the serious tone of the concerto. Consequently, the pianist's concentration and
involvement in the performance must not subside.

The Second Concerto of Frank Martin is most worthy of the labor required to master it. It is characterized by a refreshingly personal harmonic idiom, effective keyboard writing, imaginative instrumentation, and an approach to form that is accentuated by rhythmic and textural properties. Compositional elements in this work unite to make a powerful and effective musical statement. The concerto surely represents a significant contribution to contemporary piano concerto literature and compels one to agree with the conclusion of Bernard Martin:

Si l'on pense que ce concerto a été créé presque à l'occasion du quatre-vingtième anniversaire de Frank Martin, on reste stupéfait de l'intense vitalité de cet homme qui, à travers ces quelques années vouées à la musique pure, veut se renouveler lui-même en explorant de nouvelles possibilités de son langage...et qui y parvient toujours!65

65. Bernard Martin, op. cit., 160. "If one realizes that this concerto was created almost at the time of Frank Martin's eightieth birthday, one is left amazed by the intense vitality of this man who, over these years dedicated to pure music, wishes to renew himself by exploring new possibilities of his language...and always succeeds in doing it!"
A. Books and Articles


"First Performances," The World of Music XII/3 (1970), 73-75.


Martin, Frank. Enclosed program notes for recording Frank Martin: Second Piano Concerto, performed by Paul Badura-Skoda and the Symphony Orchestra of Radio Luxembourg, conducted by Frank Martin. Candide CE 31055, 3-4.


______. "Schönberg and Ourselves," The Score 6 (May 1952), 15-17.


B. Editions of Music
